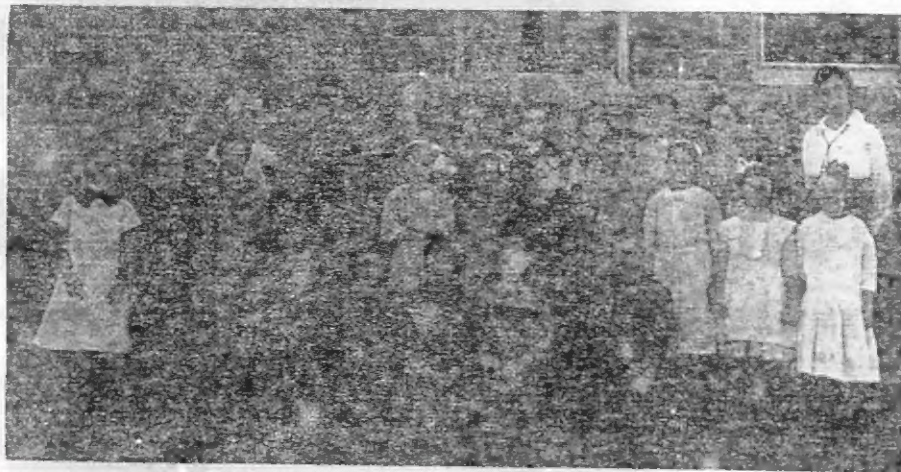




The Charleston Grade School Class of 1915, Charles H. Madsen, teacher. Pictured are, top row, left to right, Grace Bagley, Leona McAfee, Agnes Casper, Nell Casper, Mima Casper, Agnes Potter, Annie Forman, May Fowers, Vera Ritchie, Florence Price, Lucille Brown and Fern Simmons. Center row, Thomas Forman, Leo Winterton, S. Shanks, Heber R. Winterton, Ray Thacker and Edward Winterton. Bottom row, Charles H. Madsen, teacher; Nellie Whiting, David E. Wright, Vivan Edwards, Irvin Noakes, J. Vern Wright, Cashus Casper, Joseph Widdison, Wallace Noakes and L. Danner.



The Charleston Grade School Class of 1915, Ruth Gottfredson, teacher. Pictured are, top row, left to right, Eva Thacker, Amber North, Rodney Price, Thora Edwards, Clyde Ritchie, Ben Simmons, Anne Whiting, Esther Webster, Ruby Price, Eunice Hanks and Ruth Gottfredson, teacher. Center row, Afton Parker, Thalia Watson, Ruby Edwards, Van Winterton, Pansy Winterton, Alice Forman, Merle Casper, Mary Fowers, Leah North, Zella Winterton, Chloe Wright and Thelma Winterton. Bottom row, Leland Casper, Ray Casper, Oliver Edwards, LeRoy Casper, Rulon Bates and Joseph Casper.



The Charleston Grade School Class of 1918, Jessie Armstrong, teacher. Pictured are, bottom: ElVoy Wagstaff. Second row, Reed Edwards, Roger Allen, Wallace Casper and Clifford Ritchie. Third row, Dora Wright, Blanche Widdison, Rhea Daybell, Horace Ritchie, Verda Daybell and Valeria Casper. Top row, Lorna Simmons, Theora Edwards, Clara Forman, Zella Winterton and Leland Casper. Jessie Armstrong, teacher, is in the rear.

son, Dr. Frank M. Whiting, professor of speech and theatre arts at the University of Minnesota. In this book, Dr. Whiting recorded the following:

I have always imagined that the great holiday spirit in which plays were performed was somehow related to the spirit with which my own home town celebrated the Fourth of July in the days before automobiles, oiled roads and radio made such celebrations too troublesome and old-fashioned. I realize that my memory has surrounded the whole experience with a halo, for it now seems that the weather was always perfect, and that the valley with its river and background of mountains assumed a special beauty in honor of the occasion. There were weeks of planning and preparation. Then came the great day itself, which began officially at sunrise with cannonading. First came the parade with the grand marshal riding with such dignity that it was hard to believe that he (like everyone else) was one of our neighbors. Then came the mounted color guard followed by the band—not a hired band or a truck wired to play phonograph records—but a band led by the school principal and made up of farmers, ranchers, local merchants, and others who somehow, in addition to all their regular work, had found time to practice at tooting a brass horn or thumping a drum. There were clowns also, and, of course,



The Charleston School Class of 1920, Clifford L. Madsen, teacher. Shown are, top row, left to right, Verda Daybell, Sina Watson Duke, Blanch Widdison Anderson, Roger Allen, Lorna Simmons Thacker, Dora Wright Lamb, LaPreal Thacker Stoker. Second row, Velma Johnson, Clara Forman Webb, Clifford L. Madsen, teacher, Vilda Winterton and Merle Casper Jacobson. Bottom row, Horace Ritchie, Elvov Wagstaff, Reed Edwards, Clifford W. Ritchie, Wallace G. Casper and Stacy Brown.

the numerous patriotic floats—mostly hay wagons transformed by eager energy into tableaux of various patriotic themes.

"So the day began and so it continued through the orations, songs and band music that made up the morning outdoor program, through the afternoon sports climaxed by the annual baseball game between single and married men, and finally into the evening dance—the highlight of the day for the young couples, but an anticlimax to tired, sticky children now beginning to sag to sleep on benches or on the laps of weary mothers. The day stretched from dawn to midnight. Everyone came and stayed to the end."

In recent years, to revive an appreciation for community-participation holidays, the Mutual Improvement Associations of Charleston have renewed the July 24th celebration, including the cannonading in the early morning, a program, lunch stands, miniature parade, racing and other games for children and fireworks in the evening.

Dramatics in Charleston has also been a good source of community entertainment for many years, particularly in the days before automobiles could carry people rapidly to other areas for shows or excitement.

From the day the first settlers set up their cabins they grouped to-



The Charleston Orchestra, pictured about 1904. Seated are Eliza Wright and T. Fred Winterton. Standing, left to right, are Fred Daybell, Frank Webster and Frank Daybell.



The Bates Band of Charleston. John H. Price is shown driving the team. Members of the band pictured are Brother Bates and his sons Arthur, Ernest and John.

gether for entertainment and relaxation. They had their shows and plays, but it wasn't until a tragic accident struck the area that the blessing of good drama was realized.

When young Cory Hanks was blinded and lost his hands at the age of 21 he entered a period of bitterness and despair. But a speech teacher came to tutor him and help him rebuild his life as a writer and lecturer. During her stay, the tutor, Winifred Slaughdeker, consented to direct some plays for the community. From her theatrical training came many valuable tips on staging, make-up and professional touches that budding actors in the community needed.

John Simmons, one of the young actors in this group, took advantage of the training and directed hundreds of plays afterward for the Home Dramatic's Group. This enthusiastic actor-director would literally live the roles himself in guiding actors in the proper interpretation. He particularly favored the old melodramatic plays, and after exhausting rehearsals when everyone else seemed worn out and nearly ready to quit, he would take a seat in the audience and boo and hiss the villain or shed a tear for the heroine as though he were seeing the play for the first time.

Many of the Simmons plays were built around a cast of seasoned actors in the community, but he always had a few roles or minor parts for new talent whom he wished to train. And the prettiest, current school Ma'am was often placed in the starring role, too.

There was a different atmosphere to the theatre, however, when Dave Thacker decided to do a play. He loved the "westerns" of the day and the more rowdy, rootin', tootin', shootin' the show the better. Within his own talented family he could usually fill a cast, including Ray, Angus (Pud), Bell, Eva, and his daughters LaPreal and Ida.

Later the Whiting family added their talent to the Charleston scene. They presented some full length plays, but generally Wayne, Nellie, Frank and Hanna Whiting produced one act plays, programs and original skits, always with special scenic effects which they were unique at producing.

A special touch to the Charleston plays were the handbills. Even though everyone knew everyone else, it seemed very impressive to see the names in print on the pink, yellow, blue or green handbills fresh from the Wave printing office. Some of the names found most often on the handbills included Dave Thacker, Edith Turner, Fred Price, Wayne Whiting, Niff Watson, Bell Thacker, Florence Price, Ray Thacker and Hanna Whiting.

One of the challenging changes that faced Charleston residents came in the Spring of 1948 when dairymen of the community were informed that the Salt Lake Board of Health intended to cancel their permits for the shipment and sale of milk in the Salt Lake area unless they secured a new source of culinary water.

Since pioneer times the families in the community had used wells that varied in depth from about 15 to 40 feet, and had always considered

'Hazel Kirke'

A Comedy Drama in Four Acts
Presented by the Charleston Parent-Teachers'
Association. Benefit of School Play Ground
Equipment.

High School Auditorium
Wednesday, May 19th.

CAST OF CHARACTERS

Dunstan Kirke—Owner of Blackburn Mill	..... Dave Thacker
Hazel Kirke—Dunstan's only child	..... Hannah Whiting
Emily Carrington—Lady Travers	..... Nellie W. Wright
Mersey Kirke—Hazel's Mother	..... Mrs. Joseph Turner
Dolly Dutton—Hazel's Cousin	..... LaVern Pyper
Aaron Rodney—Financial Savior of Mill	..... Wayne Whiting
Pittacus Green—Bachelor of Fortunes	..... Frank Whiting
Arthur Carrington—Lord Travers	..... Lee Kay
Barney O'Flynn—Travers's Valet	..... LaVond Simmons
Matheson Miggins—called Met	..... Oliver Edwards
Clara, Maid	..... Lorne Simmons
Joe, a Mill Hand	..... Evelyn Deane
Dan, a Mill Hand	..... Verrell Ritchie

—SYNOPSIS—

ACT I—Exterior of Blackburn Mill.
ACT II—At Fairy Grove—Lord Travers's Home.
ACT III—Kitchen at Blackburn Mill—Night.
ACT IV—Kitchen at Blackburn Mill—Morning.

Directed by John W. Simmons

Presented by special permission of Samuel French

Curtain at 8:15
Adm. 25c and 35c

"Lena Rivers"

A Comedy-Drama in Four Acts
At Charleston
Saturday, Mar. 10th., 1923

Cast of Characters

Helen Graham (Mrs. Graham's Old Husband)	..... Wayne Whiting
Durward Belmont—Mrs. Graham's Son	..... Rulon Tate
John Sitch—Livingston—Son of Granny Nichols	..... N. C. Watson
John Junior—Son of Livingston	..... Frank Whiting
Joel Slocum—Nancy's Nephew	..... Fred Price
Uncle Billy—An Old Negro Servant	..... F. H. Price
Caroline Livingston—Livingston's daughter	..... Millie Wright
Mrs. Graham—Wife of Henry Graham	..... Pickett Johnson
Granny Nichols—Lena's Grandmother	..... Isabelle Thacker
Lena Rivers	..... Hanna Whiting
Nancy Seavandyke—A Little Female	..... Lucile Brown

Specialties between Acts

SYNOPSIS

Act I—Granny Nichols' home at Slocumville, Mass.
Act II—Maple Grove—The home of John Livingston.
Act III—Same as Act II Three years later.
Act IV—Same as Act II & III. The next day.

Popular Prices

Typical handbills used by Charleston dramatic groups for the plays they produced. Dramatics played a prominent role in the early years of Charleston, and handbills were a traditional part of the events.

them good sources of water. However, health officials from Salt Lake had made sampling tests and could prove that the wells were subject to periodic contamination.

To meet this challenge all the residents of Charleston met and appointed a committee to study the formation of a new Charleston Water Conservancy District.

The committee, headed by J. William Simmons, reported to the townspeople on May 10, 1948, that a water board should be organized to head construction of new culinary facilities. Mr. Simmons was nominated as president of the board, and other officers elected included Lawrence Edwards, vice president; Wayne C. Whiting, treasurer; Warren Farnsworth, secretary and Verrell Ritchie, director. A levy of \$25 per family was assessed to meet expenditures of the board.

Members of the new board began working with the Utah Water and Power Board, and secured without cost from the state agency a proposed set of plans and engineering services. They also took an option on two springs that seemed adequate to supply water for the community.

William H. Winterton, Ern Webb, Dave Jones, John E. Webster, Frank North and John Hartle.

Mr. Winterton recalled some experiences of the band when he wrote:

"The 4th and 24th of July were the main days of the year for our band. We would get our horses ready on the day before. We would wet and braid their manes and leave them all night. The next morning we would undo the braids, brush them out and they would be nice and curly. Then we would hitch them to a wagon and start to serenade the town. When we would stop to play a tune or sing a song, the horses would stand very still and throw their ears ahead, as though they understood."

Charleston residents would always have cold drinks or treats on hand for members of the band as they traveled around the community.

Shortly before the turn of the century, the Charleston Brass Band was organized, and included as members Fred and Moroni Winterton, John and Steve Simmons, Eliza Wright, John Bates, Fred Daybell, Frank Webster, Claud Murdock, and Clifford Madsen. For many years the band played for all the dances in town, and gave many concerts throughout the valley.

The community celebrations on special holidays made lasting impressions on those who participated, as is evidenced by the excerpt from a book, *An Introduction to the Theatre*, written by a native Charleston



Some of Charleston's young ladies pictured about 1897. Shown are, top row, left to right, Maud Simmons, Mary Murdock, Emma Casper, Hilda Bagley, Sadie Brown, Mattie North and Jessie B. Fowers. Second row, Hattie Hanks, Mima Wright, Sina Murdock. Bottom row, Susan Webster, Belle Price, Josie Murdock and Phebe Daybell.

Dr Frank M. WHITING
(bro. to Wayne
Whiting).
now lives in
SLCU

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